

New York State
Commission
on Cultural
Resources

Alfred E. Smith State Office Building
Albany, New York 12225
Telephone (518) 474-4241

October 2, 1972

Mr. Nicholas Ray
Artist-in-Residence
State University of New York at Binghamton
Vestal Parkway East
Binghamton, New York 13901

Dear Mr. Ray:

On October 17 at Automation House in New York City, the Commission on Cultural Resources will conduct an inquiry into the programming of the new technologies of education and general public communications; cable, cassette, computers, etc.

We would welcome your participation in this important public hearing which may affect the development of instructional technology and influence the direction of cultural and artistic programming in our State.

We face an alternative - these technologies today exist. Programming will develop and may meet the public purpose; or, programming can develop with our direction to meet our stated goals and aspirations. Our Commission's inquiry is designed to identify the status of programming development and to highlight what steps State government should take to advance the promise of these new modes of learning and communication.

While State and Federal authorities have readily moved to regulate the cable industry, and a new avalanche of hardware is about to bring the video-cassette into the home, the true promise of these technological innovations lies in their programming. Further, programming decisions will affect the use of these technologies in the school and, perhaps, determine the availability of cultural and artistic opportunities throughout the State.

The public hearing will be conducted in two sessions; a morning session on instructional technology, an afternoon session on cultural-artistic programming for cable, cassette, and other video technologies.

Each session will consist of a panel of individuals chosen to present varying views on the development of programming. Panelists will make a 10-15 minute presentation, followed by a series of questions from Commission members.

Following upon this preliminary inquiry, the Commission will pursue each issue in greater depth at public hearings scheduled later in the year.

I hope that you might join us as a panelist in the afternoon session on the development of cultural-artistic programming for general public communications technologies. We invite a 10-15 minute written presentation on this issue after which we will engage in more detailed discussion of the subject and your observations. Visual materials and examples are encouraged.

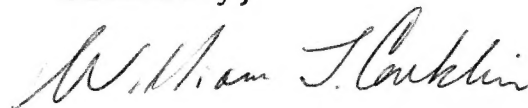
A limited list of questions are attached which you may find helpful in understanding the thrust of our inquiry.

We look forward to your reply and your observations.

If for some reason you are unable to attend, please feel free to forward a written statement.

With kind regards,

Sincerely,

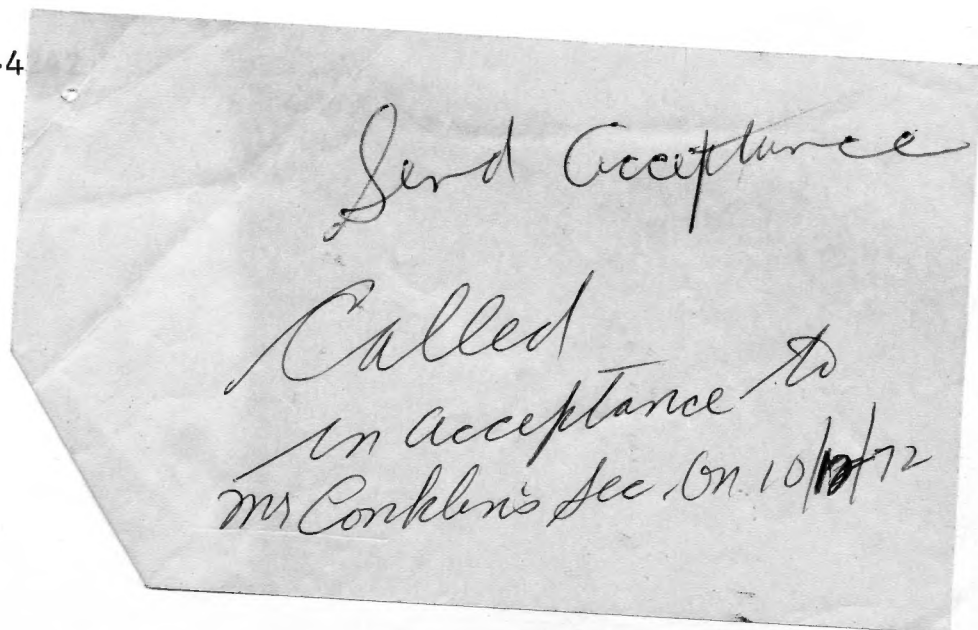


William T. Conklin
Chairman

WTC:jb

R.S.V.P. (518) 474-4

Enclosure



Send Acceptance
Called
in acceptance to
Mr Conklin's Sec. On 10/12/72

NEW YORK STATE COMMISSION ON CULTURAL RESOURCES

Questions in regard to Instructional Technology Programming

What is the promise of instructional technology in education today?
In K - 12? In university? In individual instruction?

What is the difference between instructional technology and "performance contracting?"

Is the development of instructional technology programming a public or private responsibility? Profit making or non-profit making? What are the roles of each sector in this development?

What are the inhibitions to the use of instructional technology programming in the schools and institutions of higher education?

What is the most encouraging curriculum and grade level for the successful development and use of instructional technology programs?

What is the status of instructional technology programming in the visual arts, music education, and general cultural-aesthetic education?

Will instructional technology programming replace the live artistic forms in the schools?

What is the role of the artist in the development of the instructional technology programming?

How can cultural institutions and artistic organizations -- museums, performing arts organizations, historic societies, etc., contribute to the development of this programming?

What is the magnitude of cost that should be anticipated in the development of this programming on the elementary, secondary, higher education levels during this decade?

How will programming monies be generated for instructional technology?

In light of budgetary restraints at most levels of government and the substantial costs of programming and production, where will the monetary impetus come for the development of these programs?

At what level should these programs be produced for use in the schools, for the individual learner? School district, regional, State or National?

In regard to the success of the education system, how is the advancement of television, cassette, cable and computer technologies different from the "promise" of audio-visual materials introduced into the schools some years ago?

NEW YORK STATE COMMISSION ON CULTURAL RESOURCES

Concerns in regard to cultural and artistic programming for public communications technologies.

Cable and cassette technologies promise multiples of choice for the consumer; who will determine the public taste and program the choices?

✓ Public access, cultural and educational programming will require dollar support for production; what mechanisms of support are needed for these developments?

✓ What form will cultural and artistic programming take through the new technologies? Experimental art; contemporary performing arts, classical presentations, popular broadcast presentations or other?

✗ What are the implications for the visual artist vis-a-vis the new technologies? For the performing artist?

Will open channel, public access approaches to the new technologies affect, influence or change the traditional programming modes presently available on commercial and public television?

Will the advent of the video-cassette and possible cable-cast of plays, music, and dance for home viewing hinder or assist the viability of the large performing arts companies in New York State?

What is the appropriate level at which programming should develop? Local-community, regional, state, or national-international?

What will be the role of cultural and artistic organizations in the development of cultural programming for the new technologies?

What action must be taken to provide for public acceptance and understanding of the new technologies from a creative and consumer point of view?

Seal show. How will continued growth of the creative uses of these new technologies of communication be assured during the decade? Will this require changes in the educational system and the State's curriculum? Yes

Will the traditional delivery of the written word (books, periodicals, libraries, etc.) be affected by the advancement of the new technologies? How?

Perpetuation of adolescence.

One needs of production land his
and deep Run in schools. People who
buy without learning or learning.
Too fragile to face the world!
You can't go Home Again.